

Authorized Edition

guitar
for the practicing musician

GUITAR/VOCAL
WITH TABLATURE

MASTER OF PUPPETS

METALLICA



MASTER OF PUPPETS



NOTE FOR NOTE
TRANSCRIPTIONS

METALLICA



MASTER OF PUPPETS

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("Disposable Heroes" transcribed by Mark Phillips, "Battery" transcribed by Jesse Gress)
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Administration: Deborah Poletto
Photography: Ross Halfin
ISBN: 0-89524-358-X

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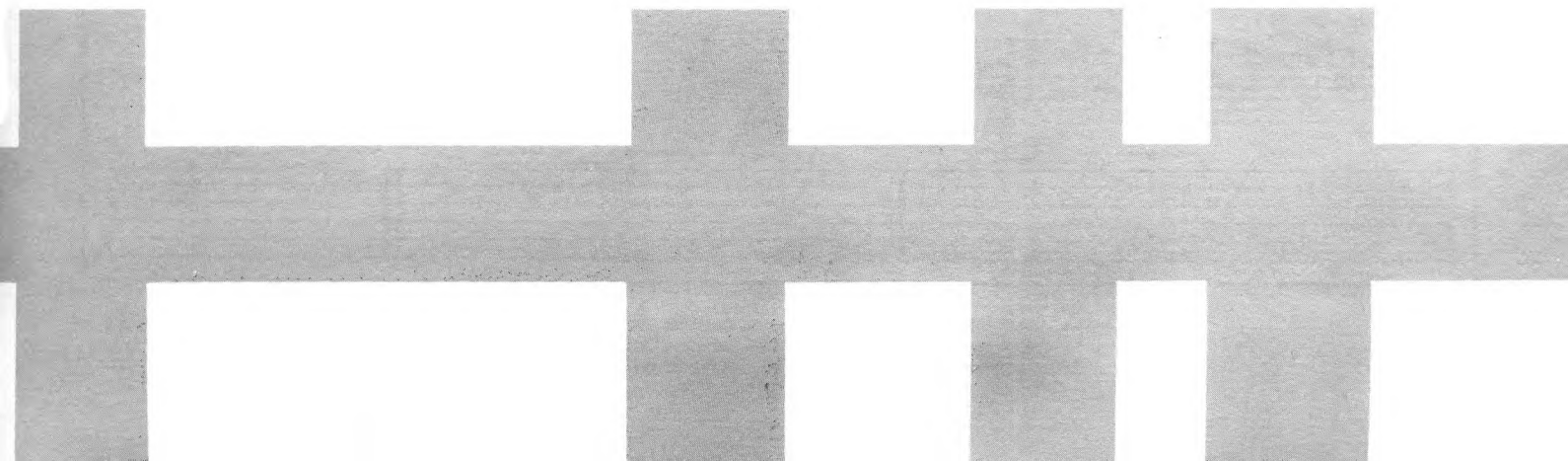
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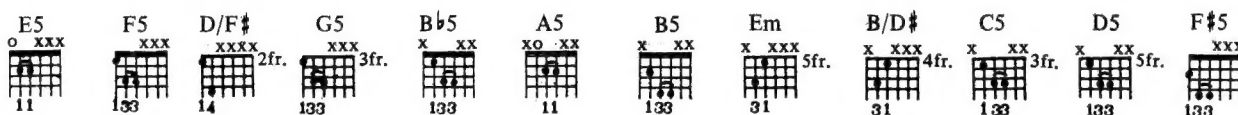
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BATTERY

Words and Music by
James Hetfield and Lars Ulrich



Moderately slow ♩ = 75

Intro

Acous.

gtr. I

Rhy. Fig. 1

Fmaj7

F#m7

G5

E5

Fmaj7

F#m7

G5

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2nd time add Riff A)

*Acous.

gtr. III

E5

Fmaj7

F#m7

G5

E5

Fmaj7

H P

3

*Gtr. III tacet for 1st 2 bars (1st time only).

w/Riff B

E5

F5

D/F#

G5

Riff A (Acous. gtr. IV)

Riff B (Elec. gtr. IV)

E5 *sim.* F5 1.2. D/F# G5 3. D/F# G5 E5 B5 G5 B/D#
Gtrs. I & II

Fast ♩ = 190
N.C. (E5)
*Rhy. Fig. 1 (Gtr. I)

Bb5 A5 (E5) Em B/D# Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5

P.M.-----4 P.M.-----4 P.M.-----4 P.M. P.M.

*2nd time Gtr. II doubles Gtr. I

E5 Bb5 A5 E5 Em B/D# Em (E5) Bb5 A5 Bb5 A5 (Both gtrs.) (end Rhy. Fig. 2)

P.M.-----4 P.M.-----4 P.M.-----4

Rhy. Fig. 3 (end Rhy. Fig. 3) 1st, 2nd, 3rd Verses w/Rhy. Fig. 2 (1st 4 bars only)

E5 G5 A5 F5 B/D# (E5) Bb5 A5 (E5) Em B/D#

*Gtr. II doubles Gtr. I whenever possible.

1. Lash - ing out the ac - tion, re - turn - ing the re - ac - tion,
2. Crush - ing all de - ceiv - ers, mash - ing non - be - liev - ers,
3. Cir - cle of de - struc - tion, ham - mer comes crush - ing,

w/Rhy. Fig. 2 (1st 4 bars only)

Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5 (E5) Bb5 A5 (E5) Em B/D#

weak are ripped and torn a - way.
nev - er end - ing po - ten - cy.
pow - er - house of en - er - gy.

Hyp - no - tiz - ing pow - er, crush - ing all that cow - er,
Hun - gry vi' - lence seek - er, feed - ing off the weak - er,
Whip - ping up a fu - ry, dom - i - nat - ing flur - ry,

w/Rhy. Fig. 3

Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5 E5 G5

bat - ter - y is here to stay!
breed - ing on in - san - i - ty!
we cre - ate the bat - ter - y!

Smash - ing through the bound - 'ries, lu - na - cy has found me,

w/Rhy. Fig. 2 (1st 4 bars only)

A5 F5 B/D# (E5) Bb5 A5 (E5) Em B/D# Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5

can - not stop the bat - ter - y.

w/Rhy. Fig. 3 w/Rhy. Fig. 2 (1st 2 bars only)

E5 G5 A5 F5 B/D# (E5) Bb5 A5

Pound - ing out ag - gres - sion turns in - to ob - ses - sion, can - not kill the bat - ter - y!

Guitar solo

[illegible]

MASTER OF PUPPETS

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Cliff Burton

Fast Rock ♩ = 220

Intro

*Gtr. I

E5 D5 D♭5 C N.C. (Em)

f P.M.

*Gtr. I is doubled by Gtr. II unless
notated w/opposite stemming.

D D♭ C N.C. (Em) Play 4 times

P.M.

N.C.

P.M.

sl. *sl.* *sl.*

N.C. B5

P.M.

N.C.

P.M.

sl. *sl.* *sl.*

w/Fill 1
E5

N.C. (Em)
Rhy. Fig. 1

1st, 2nd, 3rd Verses

Repeat Rhy. Fig. 1 (4 times)

N.C. (Em)

1. End of pas - sion play, — crum - bl - ing — a - way, —
2. Nee - dle - work the way, — nev - er you be - tray, —
3. Hell is worth all that, — nat - 'ral hab - i - tat, —

*Cue notes for 2nd verse only.

I'm your source of self - de - struc - tion.
life of death be - com - ing clear - er.
just a rhyme with - out a rea - son.

Veins that pump with fear, — suck - ing dark - est clear, —
Pain mo - nop - o - ly, — rit - ual mis - er - y, —
Nev - er - end - ing maze, — drift on num - bered days, —

lead - ing on your death's con - struc - tion.
chop your break - fast on a mir - ror.
now your life is out of sea - son.

Fill 1

(1, 2.) Taste me you will see, more is all you need,
(3.) I will oc - cu - py, I will help you die,

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The accompaniment is written on a single staff below the melody, starting with a bass clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The second system continues the melody and accompaniment. The melody includes a half note G4, a half note A4, and a half note B4. The accompaniment continues with the same eighth-note pattern. The score concludes with a double bar line.

ded - i - cat - ed to
I will run through you, -

sim. *sl.*

how I'm kill - ing you.
now I rule you too.

B5

end Rhy. Fig. 1A

H H P.M.

(Half time feel)

H H

E5 D5 E5 C5 B5 D#5 B5
 Come crawl - ing
 P.M.----- H P.M.----- P.M.-----
 9 7 9 7 9 7 9 10 9 10 8 8 8 8 8 7 8 8 8 7

E5 D5 E5 C5 B5 1,2. D#5 B5

(1.) fast - er, _____ o - bey your life your
 (2.) mas - ter, _____ your life burns
 (3.) fast - er, _____ o -

P.M.-----4 H P.M.-----4 P.M.-----4

*Sing E 2nd time only.

3. N.C. (B) E5 F Chorus E5

bey your mas - ter, mas - ter. Mas - ter of Pup - pets, I'm

Gtr. II

Gtr. I

P.M.-----4

G C5 B5

pull - ing your strings, twist - ing your mind and smash - ing your

P P.M.-----4 P.M.-----4 P.M.-----4

P

A5 D C5 B

dreams. Blind - ed by me, you can't see a thing,

P.M.-----4 P.M.-----4

E5 D5 C E5

just call my name 'cause I'll hear you scream. Mas - ter,

P.M.-----

F E5 C

mas - ter. Just call my name 'cause I'll hear you scream.

P.M.----- P P.M.-----

2nd time to Coda I 3rd time to Coda II

E5 F N.C.

Mas - ter, mas - ter.

P.M.-----

1. 2. D.S. (2nd verse) al Coda I

B5

sl. sl. sl. sl. sl. sl.

Coda I

mas - ter! Mas - ter! Mas - ter!

rit.

Slower ♩ = 110

*Vocal repeated by echo device and fades out.

Interlude

Em
Gtr. I - Rhy. Fig. 2

Let ring (clean tone)

D H P Cadd9 Amsus2 B7

Repeat Rhy. Fig. 2

B7/D# Em Gtr. II D Cadd9 Amsus2 B7 B7/D#

Vol. off *mp* *sim.*

w/Rhy. Fig. 2 (2 times)

Em 8va

Gtr. II

Gtr. III *mf*

*Gtr. II - higher stgs.
Gtr. III - lower stgs.
†TAB number on right represents upstemmed gtr.

Em 8va

Gtr. II

Gtr. III *mf*

*Gtr. II - higher stgs.
Gtr. III - lower stgs.
†TAB number on right represents upstemmed gtr.

Em 8va

Gtr. II

Gtr. III *mf*

*Gtr. II - higher stgs.
Gtr. III - lower stgs.
†TAB number on right represents upstemmed gtr.

Amsus2 8va

B7

B7/D#

H P

sl.

H P

sl.

Cadd9

mf

Amsus2

Cadd9

D

Fill 2

Fill 3 (end of solo)

Gr. II (use previous voicings)

E5 D5 C5 A5 B5 D#5

Gr. I

(distortion) *f*

P.M.-----

Let ring

H. P

P.M.-----

P

E5 F#5 G5 F#5 G5 F#5 G5 C#5

Rhy. Fig. 3

P.M. 1

2

Repeat Entry Page 5 (continued)

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5 F#5 G5 F#5 G5

Mas - ter, mas - ter, where's the dreams that I've_ been af - ter? Mas - ter, mas - ter,

F#5 G5 F#5 G5 C#5 F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

prom-ised on - ly lies._ Laugh - ter, laugh - ter, all I hear_ or see_ is laugh - ter.

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

Laugh - ter, laugh - ter, laugh - ing at_ my cries._

16

Double time ♩ = 220

G F#

*pick sl.
(steady gliss.)*

17 *sl.*

Guitar Solo II
w/Rhy. Fig. 1 (4 times)
N.C. (Em)

8va- P P P P P P P P

f P P P P P P P P

17 12 13 12 13 12 17 12 13 12 13 12 17 12 13 12 13 12 17 12 13 12 13 12

8va- P P *sl.* *loco*

P P *sl.*

17 12 13 12 12 15 12 13 17 19 19 17 17 17 17 15 15 15 14 14 14 14 17 17 15 15 15 14 14 14 14 15 15 17

Full- P P 8va- *loco* P *sl.*

trem. bar

17 17 15 14 17 19 15 14 16 14

3 1½ †1 †2 1½ 1½ 1½

3 1½ †1 †2 1½ 1½ 1½

2 4

*This note produced by pulling stg. off the edge of the fretboard, "fretting" it against pickup
†Pull trem. bar up.

Full

sl.

Full H

2 4 3 2 0 2 4 2 (2) 2 4 15 13 12 14 13 12 14 12 11 12 14 12 12 12 12 12

H

8va- - - - -

[illegible]

The musical score for 'The Wind' by Gustav Mahler, from the opera 'Das Lied von der Glocke', is presented in two systems. The vocal line is in G major, 4/4 time, and features a melodic line with various ornaments and a tremolo section. The piano accompaniment consists of two staves with a rhythmic pattern of eighth and sixteenth notes.

System 1:

- Vocal Line:** The melody begins with a series of eighth notes, each marked 'Full'. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D

*Depress & vibrate
bar simultaneously.

N.C.

B5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, while the accompaniment is indicated by a dashed line with the label 'P.M.' (Piano Man) below it. The second system shows the continuation of the melody and accompaniment, with the melody staff containing various musical notations including eighth and sixteenth notes, and the accompaniment staff showing a series of notes and rests.

The musical score consists of two systems. The first system is for the 'E5' section, marked with a treble clef and a key signature of one sharp (F#). It features a melody of eighth and sixteenth notes, with a repeat sign and a first ending. The second system is for the 'N.C.' section, marked with a treble clef and a key signature of one sharp. It features a melody of eighth and sixteenth notes, with a repeat sign and a first ending. The score is written on a grand staff with two staves per system.

Grtr. II

Musical notation for the first system, featuring a guitar line and a bass line. The guitar line includes a P.M. (Palm Mute) instruction. The bass line includes a TAB number on the right representing upstems.

*TAB number on right represents upstems gtr. (Both gtrs.)

Musical notation for the second system, featuring a guitar line and a bass line. The guitar line includes a P.M. (Palm Mute) instruction. The bass line includes a TAB number on the right representing upstems.

N.C.

Musical notation for the third system, featuring a guitar line and a bass line. The guitar line includes a P.M. (Palm Mute) instruction. The bass line includes a TAB number on the right representing upstems.

1. 2.

D.S. (3rd verse) al Coda II

Musical notation for the fourth system, featuring a guitar line and a bass line. The guitar line includes a P.M. (Palm Mute) instruction. The bass line includes a TAB number on the right representing upstems.

Coda II

(w/Backwards lead gtr.)
N.C. (Em)

Musical notation for the fifth system, featuring a guitar line and a bass line. The guitar line includes a P.M. (Palm Mute) instruction. The bass line includes a TAB number on the right representing upstems.

Play 4 times

Musical notation for the sixth system, featuring a guitar line and a bass line. The guitar line includes a P.M. (Palm Mute) instruction. The bass line includes a TAB number on the right representing upstems.

(w/Laughter)

E5

**Words and Music by
James Hetfield, Lars Ulrich,
and Kirk Hammett**

*Acous. gtr. D5 E5 D5 E5 D5 E5 E(b5) E5

┐Rhy. Fig. 1-----

mf

T
A
B

0 2 (2) 0 2 (2) 0 2 1 2 2

*Tune ⑥ to D D5 D5

*Tune ⑥ to D

E(♯5) D5 E5 E(♭5) E5 E(♯5)

*Elec. gtr. D♯5 E5 B♭5 B5

— Rhy. Fig. 2 —

P.M. P.M.

(2) 2 3 0 2 1 2 2 (2) 2 3 0 0 1 2 3 4 2

Play 4 times

*Tune ⑥ to D

C5 *Play 4 times* D5 D5 D#5 E5 Bb5 B5 C5 D5
 Rhy. Fig. 2A-

Am7 Rhy. Fig. 3 Fm7 F#m7 D#m7 (end Rhy. Fig. 3)

P.M.-----4

5 5 5 1 1 1 2 2 2 2 2 2

7 7 7 7 7 7 3 3 3 3 3 3

w/Rhy. Fig. 1
(Acous.)
D5

1st, 2nd, 3rd Verses

E5 D5 E5 E(b5) E5 E(#5) D5

1. Mes - sen - ger of fear in sight, dark de - cep - tion kills the light.
2. Crawl - ing cha - os, un - der - ground, cult has sum - moned, twist - ed sound.
3. Not dead which e - ter - nal lie, strang - er e - ons, death may die.

w/Rhy. Fig. 2 (2 times)

(elec.) D#5 E5 Bb5 B5 C5 D5 D#5 E5 Bb5 B5 C5

w/Rhy. Fig. 1
(acous.)
D5 E5

D5 E5 E(b5) E5 E(#5)

Hy - brid chil - dren watch
Out from ru - ins once
Drain you of your san -

— the sea, pray for fa - ther, roam - ing free.
— pos - sessed, fall - en cit - y, liv - ing death.
i - ty, face the thing that should not be.

w/Rhy. Fig. 2 (1 time plus pickup)
(elec.)

Am7 Fm7 F#m7 D#m7

Fear - less wretch, in - san - i - ty. He watch - es, lurk - ing be - neath the sea.

Am7 Fm7 F#m7 D#m7

{ 1. 3. Great Old One, for - bid - den site. He search - es.
2. Time - less sleep has been up - set. He a - wak - ens. } Hunt - er of the shad - ows is

A5 Bb5 G5 Ab sus4 G5 Ab sus4 D5 G5 Ab sus4 G5

ris - ing, im -

P.M.

A5 Bb5 G5 Ab sus4 G5 Ab sus4 D5 G5 Ab sus4 G5

mor - tal. In

P.M.

2nd time to Coda I \oplus
3rd time to Coda II \oplus

A5 B \flat 5 E \flat 5 A5 w/Rhy. Fig. 2 (2 times plus pickup) 4 w/Rhy. Fig. 2A (2 times) 4 D.S. al Coda I $\frac{3}{8}$

mad - ness you dwell.

Coda I \oplus E \flat 5 A5 G5 A \flat sus4 G5 A \flat sus4 D5 Guitar solo w/Rhy. Fig. 4 (4 times)

you dwell.

*Lead gtr. H P trem. bar Rhy. gtr. 7 10 7 (10)

Full G5 A \flat sus4 G5 A \flat sus4 D5 *w/Wah-wah P P P P P P P P P P P P P P P P

trem. bar Full 26:16 P P P P P P P P P P P P P P P P

(7 (10) -17 10 10 10 10 14 11 10 14 11 10 14 11 10 14 11 10 14 11 10 14 11

G5 A \flat sus4 G5 w/Riff A A \flat sus4 D5 H P G5 A \flat sus4 G5

7 3 1 1/2 13 (13) 9 10 9 10 9 10 9 11 10 12 11 8 7 8 9 8 (8) (8)

Rhy. Fig. 4 A \flat sus4 D5 G5 A \flat sus4 G5

Riff A—Overdubbed gtr. H P

WELCOME HOME (SANITARIUM)

Words and Music by
James Hetfield, Lars Ulrich,
and Kirk Hammett

Moderately ♩ = 98

Intro

Gtr. I

Em Harm. 1 H P P Harm. 1 Harm. 1 Harm. 1

Let ring----- mf Harm. 1 H P P mf Harm. 1 Harm. 1 Harm. 1 Harm. 1

12 12 0 3 5 3 2 12 12 2 0 0 12 12 12 12

0 0 0 0 0 0 0 0

Play 4 times

Em add2 Rhy. Fig. 1 Em+5 Em7add4 A add4 G Asus4 (end Rhy. Fig. 1)

Harm. 1 Let ring----- sim. Harm. 1 Harm. 1 Harm. 1 Harm. 1

12 12 12 0 2 4 0 3 5 0 0 5 7 0 5 4 0 5 3 2 0 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

w/Rhy. Fig. 1 (4 times)

Gtr. II Em add2 Em+5 Em7add4 A add4 G Asus4 Em add2 Em+5 Full

f sl. sl. sl. sl. Full

7 9 11 12 9 12 10 12 10 12 15 17 17 (17) 15 15 12 12 14 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Em7add4 A add4 H P G Asus4 Em add2 Em+5 Em7add4 A add4 G

3 sl. sl. sl. 8va Harm. 1 Harm. 1 Harm. 1 Harm. 1

15 12 15 13 12 12 13 12 14 12 11 12 12 14 12 14 16 17 10 10 17 16 14 14

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Em add2 Asus4 8va loco Full Em+5 Em7add4 H P A add4 G Asus4

3 sl. sl. sl. Harm. 1 Harm. 1 Harm. 1 Harm. 1

17 15 14 17 15 14 16 14 12 (12) 14 13 12 10 12 10 13 12 (12) 5 3 7 6 5 4 7 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1st, 2nd Verses
w/Rhy. Fig. 1 (6 times)

Em add2 Em+5 Em7add4 A add4 G Asus4

1. Wel - come to where time stands still. No one leaves and no one will. _____
2. Build my fear of what's out there. Can - not breathe the o - pen air. _____

Em add2 Em+5 Em7add4 A add4 G Asus4

Moon is full, nev - er seems to change. Just la - beled men - tal - ly de - ranged. _____
Whis - per things in - to my brain, as - sur - ing me that I'm in - sane. _____ They

*Sing vocal harmony 2nd time only.

Em add2 Em+5 Em7sus4 A add4 G Asus4

Dream the same thing ev - 'ry night. I see our free - dom in my sight. _____
think our heads are in their hands, but vi - 'lent use brings vi - 'lent plans. _____

*Sing vocal harmony 1st time only.

Em add2 Em+5 Em7add4 A add4 G Asus4

No locked doors, no win - dows barred. No things to make my brain seem scarred. _____
Keep him tied, it makes him well. He's get - ting bet - ter; can't you tell? _____

w/Riff A (2 times)

Em add2 Em+5 Em7add4 A add4 G Asus4

Sleep, my friend, and you will see that dream is my re - al i - ty. _____ They
No more can they keep us in. Lis - ten, damn it, we will win. _____ They

Em add2 Em+5 Em7add4 A add4 G Asus4

keep me locked up in this cage. Can't they see it's why my brain says rage? _____
see it right, they see it well, but they think this saves us from our hell. _____

Riff A (Gtr. II)

mf P.M.

0 0 2 2 0 0 3 3 0 0 5 5 5 5 3 3 3 5 3

Chorus

N.C. (E5) G5 F#5 C5 B5 C5 B5 (E5) G5 F#5 C5 B5 C5 B5

Gtrs. I & II

f sl. H P P.M.-----4

San - i - tar - i - um,

(E5) G5 F#5 C5 B5 C5 B5

leave me be. San - i -

P.M.-----4

(E5) G5 F#5 C5 B5 C5 B5

tar - i - um, just leave me a - lone.

2nd time to Coda

B

Gtr. I

Gtr. II

Gtr. III

H P H P P

H P H P

H P H P

10 17 19 15 17 22 19 22 10 19 17

17 19 15 17 19 17 19 20 19 19 20 19 17 15

5 5 7 9 7 7 9 10

sl. sl. sl.

*Tab no. on left is for Gtr. III

N.C. (E5)

N.C. (E5)
 Rhy. Fig. 2

Play 3 times
(end Rhy. Fig. 2)

Tempo I
 (♩ = ♩)
 D5 E5
 D5 E5 D5
 E5 F5

 Fear of liv - ing on, — na - tives get - ting rest - less now, — mu - ti - ny in — the air. —

D5 E5 C5
 B5
 D5 E5
 D5 E5 D5

 — Got some death — to do. — Mir - ror stares — back hard. — "Kill," it's such — a friend -

8va-----

Full Full

Tempo I

D5 E5 Gtr. I loco

E5 D5

15 17 18 15 17 15 15 19 17 (15) 21 19 22 22 10 22 22 22

0 2 2 2 2 0 2 2 2 2 0 2 7 7 7 0 2 7 7 7 0 2 5 5 5

Gtr. II E5 D5 E5 D5 E5 F5 D5 E5 C5 B5

sl. P.M.---4 P.M.---4 H P P.M.---4

5 7 7 7 5 7 9 9 9 9 7 9 10 9 8 8 8 8 10 9 10 8 7 (7) 6 6 6 7 9

(Gtr. I) Rhy. Fig. 3

sl. H P (end Rhy. Fig. 3)

0 2 2 2 0 2 7 7 0 2 3 3 0 2 5 5 5 4 4 4 0 2 3 3 3 2 2 2

w/Rhy. Fig. 3 (5 times)

D5 E5 D5 E5 D5 E5 F5 D5 E5 C5 B5 Gtr. III

P.M.---4 P.M.---4 P.M.---4 H P

7 7 7 7 5 7 9 9 9 9 7 9 10 9 8 8 8 8 10 9 10 8 7 (7) 6 6 6 7 9 7

D5 E5 Riff B (Both gtrs.) D5 E5 D5 E5 F5 H P D5 E5 C5 B5 (end Riff B)

P.M.---4 P.M.---4 P.M.---4 H P H P P.M.---4

(5) 5 5 5 4 5 2 2 2 2 2 5 4 5 5 5 5 7 6 7 5 5 (5) 4 4 4 5 4 5

Guitar solo II w/Riff B (2 times) Gtr. IV D5 E5

sl. f D5 E5 D5 E5 F5 Full Full Full D5 E5 C5 B5

sl. Full Full Full

7 7 7 7 6 7 9 10 12 12 12 12 10 12 12 14 12 14 14 12 12 12 12 14 14 14 14 14 14

w/Fill 1

D5 E5 *sl.* D5 E5 D5

E5 F5 D5 E5 C5 B5

sl.

12 17 17 (17)

Gtr. I

Measures 1-4 of the guitar part. The notation includes a standard musical staff with a treble clef and a key signature of one sharp (F#). Below the staff are two systems of guitar tablature. The first system covers measures 1 and 2, and the second system covers measures 3 and 4. The tablature uses numbers 0-7 on a six-line staff. Slurs and accents are used to indicate phrasing and dynamics. The key signature is F#.

D5 E5 D5 E5 D5 3 E5 F5 3 D5 E5 C5 B5 3

P.M.----4 P.M.----4 P.M.----4 grad. rit.-----P.M.-----4

0 2	2 2	2 2 2 2	0 2	7 7	7 7 7 7	0 2	3 3	3 3 3 3	0 2	5 5	4 4 4 4
0 2	0 0	0 0 0 0	0 2	7 7	7 7 7 7	0 2	3 3	3 3 3 3	0 2	5 5	4 4 4 4
				5 5	5 5 5 5		4 4	4 4 4 4		2 2	2 2 2 2

Fill 1 (Gtrs. II & III)

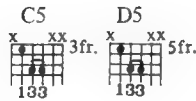






DISPOSABLE HEROES

Words and Music by
James Hetfield, Lars Ulrich,
and Kirk Hammett



Moderately fast Rock ♩ = 172

Intro N.C. (E5)
Rhy. gtr.—Rhy. Fig. 1 F#5 G5 F#5 N.C. (E5) G5 A5 F#5 N.C. (E5) F#5 G5 F#5

1st time w/Rhy. Fig. 1

(end Rhy. Fig. 1) 2nd time w/Rhy. Fig. 1 (1st 3 bars only)

N.C. (E5) E5 Lead E5 gtr. F#5 G5 F#5 E5 G5 A5 F#5

E5 F#5 G5 F#5 1. E5 G5 2. E5 (Lead gtr.) (Both gtrs.)

N.C. (E5)
Rhy. gtr.—Rhy. Fig. 2

w/Rhy. Fig. 2 (2 times)

Play 4 times
(end Rhy. Fig. 2)

G5 Lead gtr. (Wah off)

(G5) (B5) w/Rhy. Fig. 3 (E5)

no one to pre - tend. Run - ning blind through kill -
used to it some - how. More a man, more stripes
mould - ed day by day. Look - ing back, I re -

3 3 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7 7 7

w/Rhy. Fig. 2

(G5) (F#5) (E5)

ing fields, — bred to kill — them all. — Vic-tim of — what said —
— you wear, — glo-ry seek-er trends. — Bod-ies fill — the fields —
al-ize, — noth-ing have — I done. — Left to die — with on —

— should be, — a ser-vant till — I fall. —
— I see, — the slaugh-ter nev-er ends. —
— ly friend, — a-lone I clench — my gun. —

[illegible]

w/Rhy. Fig. 4 (3 times)

C#5 B5

Twen - ty - one, on - ly son, but he served us well.

C#5 B5

Bred to kill, not to care, do just as we say.

C#5 B5

Fin - ished here, greet - ings death, he's yours to take a - way.

B5
Lead gtr.

A5
1/2 1

*trem. bar 1/2 1

*Depress and vib. trem. bar simultaneously.

Rhy. gtr.

P.M.-----4 P.M.-----4

P.M.-----4 P.M.-----4

P.M.-----4 P.M.-----4

2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

The musical score for "The Wind" by John Williams is presented in two systems. The first system includes a guitar part (B5) and a piano part (A5). The guitar part features a melodic line with slurs and accents, and a bass line with fingerings (4, 5, 4, 2) and (2, 4, 5). The piano part features a melodic line with slurs and accents, and a bass line with fingerings (4, 5, 4, 2) and (2, 4, 5). The second system includes a guitar part (B5) and a piano part (A5). The guitar part features a melodic line with slurs and accents, and a bass line with fingerings (4, 5, 4, 2) and (2, 4, 5). The piano part features a melodic line with slurs and accents, and a bass line with fingerings (4, 5, 4, 2) and (2, 4, 5). The score is marked with "B5" and "A5" and includes a tempo marking of "Allegretto".

Rhy. Fig. 5

B \flat 5 F \sharp 5 A5 F5 G5

(5) 8 4 (4) 7 3 (3) 5
6 2 2 6 3 1 1 3

w/Rhy. Fig. 5 (2 times)

N.C. (E5) G5 Bb5 F#5 A5 F5 G5

Back to the front... You will_ do what I _ say, when I _ say.

(end Rhy. Fig. 5)

P.M.-----|

N.C. (E5) G5 Bb5 F#5 A5 F5 G5

Back to the front... You will_ die when I _ say you must_ die.

1st, 2nd times w/Rhy. Fig. 5 (1st 3 bars only)
3rd time w/Rhy. Fig. 5 (complete)

3rd time to Coda

N.C. (E5) G5 Bb5 F#5 A5 F5 G5

Back to the front... You cow - ard, you ser - vant, you blind_ man.

N.C. (E5)

P.M.-----|

E5
Rhy. Fig. 6

(end Rhy. Fig. 6)

H P.M.---| H P.M.---| H P.M.---| H P.M.---| H P.M.---| H P.M.---| H

Bridge
w/Rhy. Fig. 6 (2 times)

E5

Why am I dy - ing? Kill, have no_ fear.

Lie, live off ly - ing. Hell, hell is_ here.

[illegible]

w/Rhy. Fig. 6

Rehearsal Mark

Piano

System 1: Continuous eighth-note triplet pattern in G major. Fingerings: 17 12, 17 12, 17 12, 17 12, 16 12, 16 12, 16 12, 16 12, 17 12, 17 12, 16 12, 16 12.

System 2: Continuation of the pattern with dynamic markings (Full, sl.) and articulation (H). Fingerings: 15, 15, 12, 14, 12, 15, 12, 15, 15, 15, 12, 14, 12, 15, 12, 14, 12, 14, 14, 12, 14.

Tuba

System 1: Chordal accompaniment for the piano part. Chords: C5, D5, C5.

System 2: Continuation of the tuba part, including the final chord (C5).

w/Rhy. Fig. 6

loco E5

P.M.-----

7 9 10 17 15 14 17 (17) sl

Riva

sl.

Full

Full

12 12 12 13 12 12 15 12 12 12 12 12 12 12 13 12 12 15 12 12

Rhy. Fig. 7

sl. P.M. - - - 4 P P.M. - - - 4 P P.M. - - - 4 P P.M. - - - 4 P P.M. - - - 4 P P.M. - - - 4 P P.M. - - - 4

8 8 10 7 8 8 10 7 8 8 10 7 7 8 8 8 10 7 10 7 8 8 8 P

The Blue Bird Fig. 6

 $\overline{st.w}/Rhy.$ Fig. 6[illegible]

w/Rhy. Fig. 7

8va-----

C

sl.

sl.

Full

Full

w/Rhy. Fig. 6

E5

8va-----

w/Rhy. Fig. 6 (2 times)

E5

8va-----

Full

Full

Full

7

(w/Echo- 2-beat delay)-

Full

Full

Full

w/Rhy. Fig. 6 (2 times)

E5

Why am I dy - ing? Kill, have no — fear.

Lie, live off ly - ing. Hell, hell is — here. —

N.C. (E5)

Tacet

N.C. (G5)

I was born for dy - ing. —

P.M.

P.M.

D.S. al Coda

C#5 *Play 3 times* N.C. G5 F#5 E5 D5 C#5 B5

P.M.----- P.M.----- P.M. P P P P.M.---

0 10 9 0 9 7 10 9 5 4 2 7 6 4 5 4 2 5 4 2

P P P

Coda

(cont. Rhy. Fig. 5) G5 N.C. (E5) G5 Bb5 F#5 A5 F5

you blind_ man. Back to the front

Lead gtr.

sl. sl. sl. sl.

8 (8) (8) 11 7 (7) (7) 10 6

1. 2. 1st time w/Rhy. Fig. 5 2nd time w/Rhy. Fig. 5 (1st 3 bars only)

G5 N.C. (E5) G5 N.C. (E5) G5 Bb5 F#5

Back to the front_ Back to the front_

sl. sl. sl. sl.

(6) (6) 8 5 8 5 8 (8) (8) 9 5

1. 2. A5 F5 G5 N.C. (E5) G5 N.C. (E5)

Back to the front_ Back to the front_

Rhy. gtr.

P.M.-----

(5) (7) (5) 8 4 (4) (6) 3 5 8

C#5

1. N.C. 2. N.C. D5

N.C.

3. N.C. G5 F#5 E5 D5 C#5 B5 C#5

4. Overdubbed gtr. N.C. G5 F#5 E5 D5 C#5 B5 C#5

LEPER MESSIAH

Words and Music by
James Hetfield and Lars Ulrich

Medium Rock ♩ = 136

E5 F5 G5 A5 D5 B5

Intro E5 C5/G E5 C5/G A E5 C5/G E5 G E5

C5/G E5 G5 F E5 C5/G E5 A E5 N.C.

E5 F#5 G5 F#5 E5 F#5 G5 F#5

E5 F5 E5 C5/G A5 C5

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[illegible]

E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4

C5/G E5 A E5 N.C. E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

Faster Interlude ♩ = 184

E5 F5 G5 A5 E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

D5 A5 B5 E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4

F5 G5 A5 E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4

D5 A5 B5 E5 Rhy. Fig. 2

P.M.---4 P.M.---4 P.M.---4 P.M.---4

F G5 A5 E5

P.M.-----1

D A5 B5 (end Rhy. Fig. 2)

P.M.-----1

Bridge
w/Rhy. Fig. 2

E5 F G5 A5

Witch - er - y, — weak - en - ing, — sees the sheep — are gath - er - ing. —

E5 D A5 B5

Set the trap, — hyp - no - tize. — Now you fol - low.

Guitar solo
⑧ open

Rhy. Fig. 3

⑧ 1fr. F sim.

⑥ 3fr. G

⑥ 5fr. A

⑧ open E ⑤ 5fr. D (end Rhy. Fig. 3)

A5 B5

w/Rhy. Fig. 3

(E5) Full Full P Full Full P (F5) P P P (G5) Full (A5) sl. sl.

loco

E5

P.M.-----4

E♭5 D5 C♯5 E5 E♭5

Send me mon - ey, send me green. Heav - en you will meet. Make a con - tri - bu - tion and you'll

D5 C♯5 G

get a bet - ter seat.

P.M.-----4

N.C. (2nd time)

Lie, lie, lie, lie.

P.M.-----4

G

P.M.-----

Tempo 1♩ = 136

Tag

N.C.

trem. bar (slow dive)

P.M.-----

E5 F#5 G5 F#5 E5 F#5 G5 F#5

P.M.-----

E5 F#5 G5 F#5 E5 C5/G E5 A E5

P.M.-----

N.C. E5 F5 E5 3

P.M.-----

Music by
James Hetfield, Lars Ulrich,
and Cliff Burton

Medium Rock ♩ = 128

N.C. (E5)

(Synth. arr. for gtr.)

Bm/D

B/D#

Play 8 times Em

Gtr. II

(Synth. arr. for gtr.)

Bm/D

B/D#

Gtr. II

(Fade in) grad. cresc.

mf P.M.---4 P.M.---4 P.M.

T
A
B

7
9

(7)
9

4
5

4
6

5
7

5
7

5
7

Play 6 times

[illegible]

1.2.3. A5 II

4. A5 II N.C. N.C. A5 N.C. E5/B N.C.

sl. (Both gtrs.)

Gtr. II

P.M.-----4 P.M.-----4

2 2 2 2 2 2 2 3 3 3 2

2 2 2 2 2 2 2 3 3 3 2

sl.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each starting with a chord label above the first few notes: C5 N.C., C5 N.C., E5/B N.C., and A5 N.C. Below the first measure, there are three dashed lines labeled "P.M.". The bottom staff shows fret numbers for each string (1-6) across the same four measures. The fret numbers are: Measure 1: 5, 5, 3; Measure 2: 5, 5, 3; Measure 3: 4, 2, 0; Measure 4: 2, 2, 0.

N.C. Rhy. Fig. 1 A5 N.C. B5 N.C. C5 N.C. C5 N.C. E5/B N.C.

P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

Fretting patterns are shown below the staff:

- A5: 2, 2, 0
- B5: 4, 2, 2
- C5: 5, 3, 0
- E5/B: 5, 5, 3

A5 N.C. (end Rhy. Fig. 1) Rhy. Fig. 2 (Gtr. II) Em

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

w/Rhy. Fig. 2 (4 times)
 Em
 (end Rhy. Fig. 2) Gtr. I

Bm B (end Rhy. Fig. 2) Gtr. I Em
 P.M. P.M. P.M. P.M. H P H P

Em
Gtr. III *sl.* *sl.* *sl.* *sl.*

Bm B

Gtr. I *P sl.* *sl.* *sl.* *sl.*

H P H P

(7) 4 5 4 7 4 5 4 7 5 5 4 5 5 5 4 4 * 4/4 2 5 5 7 7 9 9 12

H P H P

Full Full Full Bm P P P P P B *8va* Full Full Full *loco* Full

Full Full Full P P P P P Full Full Full Full

15 15 15 15 15 15 15 12 15 14 12 15 14 12 15 14 12 15 14 12 15 12 17 17 17 17 17

3

B5 Full P E/B B5 Full P E/B B5/A

Full P Full P

(17) 17 17 15 14 15 17 (17) 17 17 15 16 15 16 15 19 16 15 19 16 15 19 16 15 19

Gtr. II

P.M.----- P.M.----- P.M.-----

4 4 4 1 4 4 4 1 4 4 4 0 4 4 4 0 4 4 4 0 4 4 4 0

2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

F#5 *8va* Full Full *loco* A5 B5 E/B B5/A

Full Full Full H H H H H H H P P

17 17 17 14 15 17 15 14 15 14 15 14 12 14 10 12 8 10 7 8 5 7 3 5 2 3 2 3 2 5

P.M.----- P.M.----- P.M.-----

4 4 4 1 4 4 4 1 4 4 4 0 4 4 4 0 4 4 4 0 4 4 4 0

2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

F#m A Full Bm E Full H F#m A Bm E *sl.*
slow bend Full

9 (9) 9 6 9 6 7 7 7 7 (7) (9) *sl.*
 H

1/2 1/2
slow bend 1/2

F#m A Full Bm E Full H F#m A Bm E *sl.*
slow bend Full

9 (9) 9 6 9 6 7 7 7 7 6 6 7 6 6 7 9 11 *sl.*
 H

1/2 1/2
slow bend 1/2

F#m A Bm E *sl.* F#m A Bm E *Full*
 P.M.-----

9 (9) 7 9 7 9 11 9 7 9 6 4 7 7 (7) (9) *sl.*
 H

1/2
f 1/2

F#m Full A Bm E Full Full H F#m A Bm E sl. sl.
 Full (9) (9) 9 9 6 9 7 9 7 7 7 6 6 7 6 6 7 9 9 9
 H sl.
 1/2 1/2 1/2 1/2
 1/2 (11) (11) 11 9 11 5 5 5 4 4 5 4
 H
 F#m A Bm E F#m A Bm E sl.
 sl. sl. sl.
 9 9 9 9 9 6 6 7 7 7 9 7 6 7 6 6 7 (6) 9 9 9 9 11 11 11 11 11
 sl.
 F#m A Bm E F#m A E Full P P P P
 sl. sl. sl. Full P P P P
 9 9 9 9 9 6 6 7 7 7 9 7 6 7 6 6 (6) 9 9 9 9 11 11 11 11 11
 sl. 12 12 9 9 9 11 9 12 9 12 12 (12) P
 sl. 4 4 4 4 4 4 5 5 5 2 5 4 5 4 (4)

musical score for guitar, showing a melodic line on a single staff and a fretboard diagram below. The melodic line includes chords F#5, A5, E5, C#5, G5, D5, and B5. The fretboard diagram shows fingerings for the left hand, with notes 5, 4, 2, 4, 4, 2, 2, 4, 2, 4, 2, 4, 2, 4, 4, 9, 7, 9, 5, 9, 7, 7, 9, 5, 4, 5, 7, 5, 7.

The musical score for guitar is presented in two systems. The top system features a single staff with a melody line. Above the staff, chords are indicated: E5, G5, D5, B5, and E5. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bottom system features a double staff for the bass line. Above the double staff, chords are indicated: P, Gtr. I, and Gtr. III. The bass line consists of eighth and sixteenth notes, with some measures containing triplets. The score is divided into three measures.

[illegible]

Gtr. II
Rhy. Fig. 3

P.M.---| P.M.-----| P.M.-----| P.M.-----|

4 4 4	4 4 4		
4 4 4	4 4 4	4	
2 2 2 2 2 2 0	2 2 2 2 2 2 2	0 0 0 0 0 0 0	4 4 4 4 2 0

DAMAGE, INC.

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Cliff Burton

B5 G5 A5 F#5 E5 F5 Bb5

x xx xxx 3fr. xxx 5fr. xxx o xxx xxx x xx

133 133 133 13 11 133 133

Freely, slowly

Intro (A5) G Bm A D B5 C5 G5 (A5) G

*Gtr. I

*Gtr. II *p grad. cresc.* *sim.*

*Gtrs. I and II are processed with heavy slap echo.
Swell into each note with volume control.

Bm A D B5 C5 G5 (A5) G Bm A

D B5 C5 G5 (A5) G Bm A

N.C. (E5)
(Synth.)

Fast ♩ = 190

(Gtr.) E5 F5 E5 F5 E5

(E5)
Rhy. Fig. 1

P.M.

A5 (E5) A5
 sl. sl. sl. P.M.

(E5) A5 (F#5)
 P.M. sl. sl. sl. P.M.

1. G5 (E5) A5
 sl. sl. sl. P.M. sl. sl. sl.

2. G5 B5 G5 A5 G5 (end Rhy. Fig. 1)
 sl. sl. sl. sl. sl.

F#5 Bb5 G5 (E5)
 P.M. Rhy. Fig. 2 P.M.

Bb5 G5 (E5) Bb5 G5 (E5) Bb5 G5 (F5) (E5) (end Rhy. Fig. 2) Bb5
 sl. P.M. sl. P.M. sl. P.M.

1st, 2nd, 3rd Verses
w/Rhy. Fig. 2

1. Deal-ing out the ag-o-ny with-in, charg-ing hard and no one's gon-na give in.
2. Slam-ming through, don't fuck with ra-zor-back. Step-ping out, you'll feel our hell on your back.
3. Dam-age jack-als rip-ping right through you. Sight and smell of this, it gets me go-ing.

⑩ 10fr. ⑥ 6fr.
D B^b
P.M.-----

w/Rhy. Fig. 2 (1st 3 bars only)

B^b5 G5 (E5) B^b5 G5 (E5) B^b5 G5 (E5)

Liv-ing on your knees, con-form-i-ty, or dy-ing on your feet for hon-es-ty. _____
Blood fol-lows blood and we make sure. Life ain't for you, and we're the cure. _____
Know just how to get just what we want. Tear it from your soul in night-ly hunt. _____

w/Rhy. Fig. 2

B^b5 G5 (E5) B^b5 G5 (E5) B^b5 G5 (E5) B^b5 G5 (F5)(E5)

In-bred, our bod-ies work as one, blood-y but nev-er cry sub-mis-sion.
Hon-es-ty is my on-ly ex-cuse. Try to rob us of it, but it's no use.
Fuck it all and fuck-ing no re-grets. Nev-er hap-py end-ings on these dark sets.

w/Rhy. Fig. 2 (1st 3 bars only)

B^b5 G5 (E5) B^b5 G5 (E5) B^b5 G5 (E5)

Fol-low-ing our in-stant, not a trend. Go a-against the grain un-til the end. _____
Steam-roll-er ac-tion crush-ing all. Vic-tim is your name and you shall fall. _____
All's fair for Dam-age, Inc., you see. Step a lit-tle clos-er if you please. _____

B5 G5 A5 G5 F#5

Blood will fol-low blood. To Coda

B5 G5 A5 G5 F#5

Dy-ing time is here. Dam-age, In-cor-po-rat-ed!

1. E5 F5 3 E5 F#5

1.2.3. 4.

(E5) Gtr. II F5 B^b5 F5 B^b5

Gtr. I P.M.-----4 P.M. P.M. P.M. sim.

Rhy. Fig. 3 (Both gtrs.)

E5

1.2.3. 4. (end Rhy. Fig. 3)

F5 Bb5 F5 B5

P.M. P.M. P.M. P.M. *sim.*

Bridge
w/Rhy. Fig. 3

E5 F5 Bb5 E5 F5 Bb5

We chew and spit you out. We laugh, you scream and shout.

E5 F5 Bb5 E5

All flee, with fear you run. You'll know just

F5 B5 B5 *sl.*

where we come from. Dam-age, In-cor-po-rat-ed! Go!

Guitar solo

Ⓢ open

E

P.M. *sim.*

8va

P P P P P P P P P P P P P P P P P P

15 12 12 15 15 14 12 15 15 14 12 15 15 14 12 15 15 14 12 15 15 15 15 15 14 12 15 15 15 15 15 14 12 12

8va

Full *sl.* *loco* *sl.* *sl. H* *sl.* *P*

Full *sl.* *P* *P* *sl.* *sl.* *sl. H* *sl.* *P*

15 14 12 12 15 14 12 15 15 14 15 14 14 11 15 14 12 14 12 10 12 10 9 10 9 11

Ⓢ 2fr.

F#

P.M. *sim.*

P P P P P P P P P P P P P P P P P P

9 10 10 9 10 10 9 9 10 10 9 11 9 10 10 9 11 12 12 10 9 11 12 12 10 9 11 9 9 9 12 10 11

w/Rhy. Fig. 1
(E5)

Figure 1: Musical notation for the first two measures of the piece. The notation is written on a grand staff (treble and bass clefs). The first measure is marked with a key signature of one sharp (F#) and a time signature of 4/4. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. The bass clef accompaniment starts with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, and G3. The second measure continues the melody with a quarter note A5, followed by eighth notes B5, C6, D6, E6, F#6, and G6. The bass clef accompaniment continues with a quarter note A3, followed by eighth notes B3, C4, D4, E4, F#4, and G4. The notation includes various musical symbols such as accidentals, dynamics (p, f), and articulation marks (accents, slurs).

$$\delta \nu_{\alpha} = \dots \quad (\text{E5})$$
[illegible]

G5

(E5)

A5

(E5)

[illegible]

A5

*+ = treble (closed)
o = bass (open) (E5)

A5

[illegible]

[illegible]

B5
(Both gtrs.)

G5 A5 G5 F#5 G5 A5 Bb5

(Wah off)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

4 5 7 8

(E5) Bb5 (E5) 1. D5

P.M. - - 4 P.M. P.M. P.M. *sim.*

7 7 8 5 6 7 7 8 6 7 7 8 5 7 7 8 5 6

2. D S. al Coda

The musical score for the second ending is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of chords: B5, G5, A5, G5, and F#5. The bottom staff is a single-line bass line with notes corresponding to the chords above. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests.

Coda B5 G5 A5 G5 F#5

Dy - ing time is here.

The Coda section consists of five measures. The first measure has a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a whole note G4 (labeled B5) and a whole note F#4 (labeled G5). The second measure has a whole note G4 (labeled G5) and a whole note F#4 (labeled A5). The third measure has a whole note G4 (labeled A5) and a whole note F#4 (labeled G5). The fourth measure has a whole note G4 (labeled G5) and a whole note F#4 (labeled F#5). The fifth measure has a whole note G4 (labeled F#5) and a whole note F#4 (labeled F#5). The lyrics 'Dy - ing time is here.' are written below the notes.

Dam - age, In - cor - po - rat - ed!

TABLATURE EXPLANATION

111-1

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

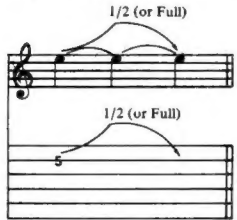
BEND: Strike the note and bend up 1/2 step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



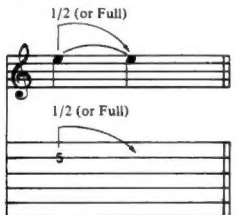
BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



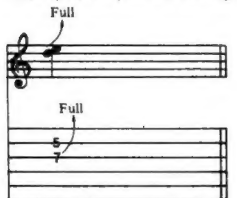
PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



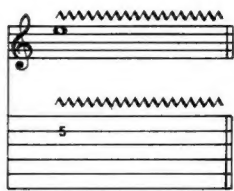
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



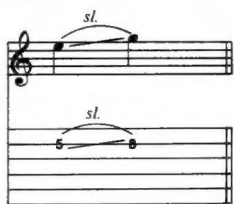
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



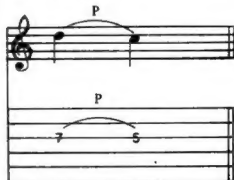
SLIDE: Same as above, except the second note is struck.



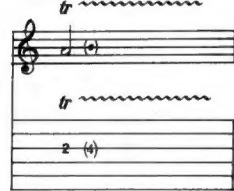
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



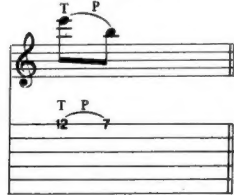
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



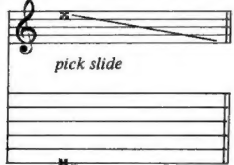
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



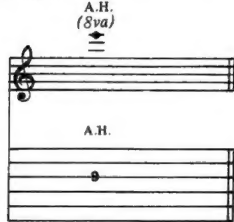
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



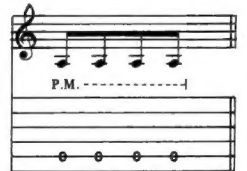
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



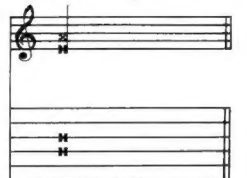
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



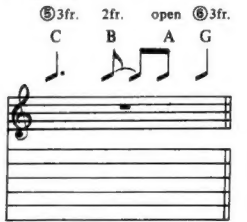
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





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